

LAWEEKLY[®]

APRIL 25 - MAY 1, 2025 | VOL. 47 / NO. 25 | LAWEEKLY.COM



DIRECTOR

RYAN COOGLER

ON THE DUAL NATURE OF

'SINNERS'

BY KALYN CORRIGAN

CONTENTS



ON THE COVER:

Image courtesy Eli Adé/Warner Bros. Pictures
Cover design by Jewel Baek

MUSIC 2-3

Maribou State plays the Roxy in between Coachella weekends.

BY CAROLINE CHANG

ENTERTAINMENT 4-7

Director Ryan Coogler on the duality in his new film "Sinners."

BY KALYN CORRIGAN

FOOD - WHAT'S POPPING UP 8

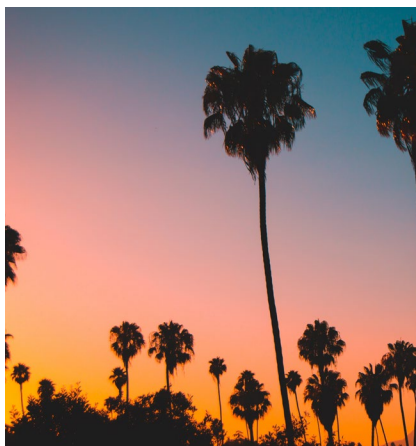
Marina Del Rey Turns 60.

BY MICHELE STUEVEN

CLASSIFIEDS 8

LAWEEKLY

EDITOR IN CHIEF: MARK STEFANOS
SENIOR EDITOR: MICHELE STUEVEN
PRODUCTION AND DESIGN: LAURA E. WHITE
FOR STREET MEDIA



MUSIC

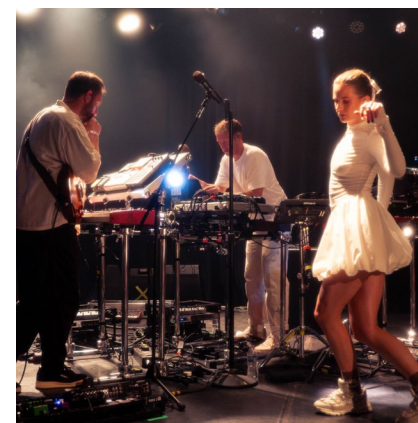
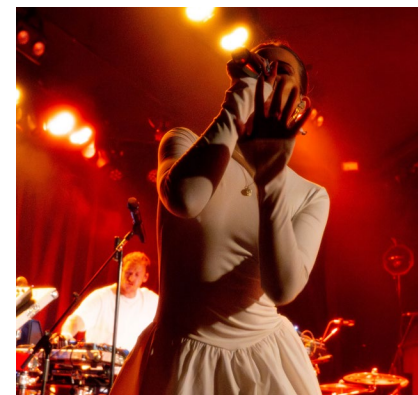
MARIBOU STATE AT THE ROXY: DANCEFLOOR CATHARSIS, COACHELLA AND THEIR COMING OF AGE

BY CAROLINE CHANG



Maribou State performing at the Roxy Theatre, April 16, 2025

COURTESY CAROLINE CHANG @CAROCHANGCREATIVE



When things get dark, sometimes the only option is to make your own light. That's exactly what British electronic duo Maribou State did with *Hallucinating Love* (released January 31), their first full-length album in nearly seven years, and their most emotional, luminous record to date.

Written during a tough stretch filled with health crises, pandemic isolation, and the mental fallout of being on the road, the record became their way of working through the weight of it all and what came out is a vision of hope. Floating between airy vocals and organic-feeling electronica beats, the record delivers a cohesive, retro-leaning, radiant yet downtempo sound that marks a

turning point in the duo's career.

"Previously, we'd never really written emotional music. We'd come at it from a place of making electronic and club music," Liam Ivory of Maribou State told *LA Weekly*. "For this record, we were metabolizing all of the horrible experiences and they were ending up in the music. With electronic music, it's quite a tricky thing to get your feelings out into. But because we were still creating across this whole period of feeling really low and all these different emotions, it ended up being a really emotional record. And that's not something we've ever really done before."

With a new sound and fresh perspective, Maribou State have set out on their first tour in nearly six years, bearing the light of *Hallucinating Love* from London

to the Coachella Valley. We caught up with the duo of Liam and Chris Davids ahead of their Wednesday night Los Angeles tour stop at The Roxy Theatre, sandwiched in the middle of their two-weekend Coachella debut.

LA Weekly: The title *Hallucinating Love*, I think it's really beautiful. It feels a bit surreal. Where did that phrase come from?

Chris: I'd written a lyric for a song that was on the album that's called "I Remember," and that was one of the lyrics that just didn't end up getting used. Liam and I throughout the writing process had both been struggling quite a lot, both mental and physical health. The

process of writing the album was quite a challenge, but all the time we were writing it, all the music that was coming out was really quite hopeful and felt like the opposite of what we were experiencing at the time. And that lyric, “hallucinating love,” just popped back up into our minds, and we both decided that just felt at the right title of the record.

So that time you took off writing the record – the six or seven years between your last release, your last tour, and now – you’ve been pretty candid about the fact that you both had some personal challenges in that time. Talk me through that. What were the pivotal points during that time, and how did that inform the project?

Liam: Our journeys have been very different, but also there’s been so many similarities. There’s been times when we’ve been really off-kilter but in sync with each other. I think the thing that set the trajectory originally was finishing touring in 2019. It was really high-octane. We were touring loads. The project had leveled up quite a lot. We were partying a lot, we weren’t sleeping a lot, we weren’t looking after ourselves, physically or mentally. We came off the tour intentionally at the back end of 2019, and then obviously COVID hit, and we were just grounded. I think that started the ripple effect where there was a huge fallout from that tour.

It was that initial period where I think we started feeling some issues with mental health. And from that point, this is where the journeys get quite separate and personal. My anxiety has just got worse and worse, and it just really channeled into health anxiety, and just a real lack of purpose. I was really struggling with who I was and where I was at in life. And then at the same time, Chris was going through personal mental, but also physical health stuff.

Chris: All of that ended up getting quite tangled up with being creative and trying to find creativity amongst that period of struggle. That really informed the way that we were writing at the time. We were both trying to change the way that we looked after ourselves, and just really change our lifestyles during that period. It was a massive transition.

Liam: In hindsight, there’s actually a lot of gratitude I have for having to dig out of that hole that we were in. It’s mental to think now how I was pre that moment, but I was so ignorant to the therapy, so ignorant to meditation, so ignorant to the nervous system, to good diet — like it was just quite crazy how we were just cruising around. I was personally not really caring about repercussions. And actually, now I’m so grateful, because I

think if I’d have carried on on that path — let’s say COVID didn’t happen, and we went straight back into the studio and then touring again — who knows where it would have ended up. It was this big reset for me, where I started learning so much about myself.

The album feels very luminous, radiant, and almost expansive. It’s really interesting to hear that came out of such a dark time in your lives. Talk me through the process of pulling out of this dark place and producing this record that’s so full of light.

Chris: When I look back at it now, it seems really hard to see how we were able to do that. I think now we’re both in a place now where our mirrors are more reflective of how the album sounds. But I suppose a lot of it was done on these writing trips where we’d get away with like me, Liam and maybe some friends, and we’d take ourselves into a place, an environment that felt really safe and comfortable. We just went about doing everything within our power to try to remove ourselves from how we were feeling and just focus on writing music that also probably felt quite healing and cathartic. And I think, if we were gone down there, we started writing music that felt really heavy, maybe that,

Liam: We would’ve spiraled, probably.

Chris: Yeah, so that was how it started. It didn’t start intentionally at all. But then as we got further through writing, like a couple of years in, we were like, “Okay, this really feels like this is the kind of direction that this is heading in.”

Now that you’re playing this music out for people all over the world, how does it feel to take this record that was just yours for so long and share it with everyone?

Liam: Yeah, it’s been amazing. The key thing on this album, which didn’t happen on the last one, is that it was finished quite a long time before we started touring. On *Kingdom in Colour* [the duo’s sophomore album], we basically finished the record and went into rehearsals two days later. So there’s been this separation, which I think has been really important for me because the writing process was so tricky. I actually, quite frankly, hated the record. At least hated the process of making the music. By the time we finished it, I didn’t want to be in a studio. I didn’t want to listen to any of the music. So having the break was really good, because now since stepping out and doing the shows, it’s felt so exciting to share the music. The music really does come alive when you perform it.



Has touring it brought any kind of unexpected meaning to the record, seeing it reflected in people? Does it feel cathartic playing it out?

Chris: Yeah, definitely. I think when you see certain fans in the crowd getting really emotional, that’s a bit of a moment for us where we’re like, “Wow, this stuff, this music, really does resonate with people in a way that we didn’t ever anticipate when we were writing it.” I think similar to what Liam was saying, I had quite heavy emotions that were attached to the album, like ones that actually felt quite uncomfortable for a long time after it was done. I never really listened to it. I couldn’t listen to it and get much pleasure from it. And it’s actually only been since touring that that’s started to lift and it’s reinvigorated it.

Liam: The slate’s been wiped clean now, I guess, isn’t it? Since now we’re playing it live, it’s almost like you have to let go of it as being this personal thing. It’s not yours anymore. It’s out there and it’s for everybody to enjoy, or to not enjoy. For me, it’s like a fresh start on it.

You’ve just played Coachella which must be a big milestone. How did that feel — coming back to LA, going out to Indio, and stepping onto that stage?

Liam: It felt really good. We have never been particularly drawn to the festival, I guess just had no experiences with it. We were actually quite nervous about our set because they typically released the set times quite late, and we only found out only a week before that we were on early in the daytime. Then we saw the weather was going to be stupidly hot, and we were all feeling like maybe this is gonna be the perfect storm where there’s not going to be anybody there. I was really worried

about that. I had kind of accepted in my head that it might not be that great a show. But then when we stepped out, the tent was full. Everyone played really well. Everyone really enjoyed it. And the crowd looked like they were having the best time ever.

Coachella draws a lot of people into new music. What do you hope someone stumbling upon your set this coming weekend would take away from seeing *Hallucinating Love* live for the first time?

Chris: I hope that they would come away and feel some sort of joy or excitement, or just get some of the same feelings that we got out of it at the end of the record. Especially because we’re playing at the start of the day, I really hope that people just stumbled across it and are like, “Wow, that’s really set the tone for the day.” That it gives them a lift.

Liam: And maybe also give them a little bit of that sense of hope and resilience that we had with it. If they’re having not a particularly good time in life, maybe it can give them a bit of a boost, or make them feel a little re-energized.

Any favorite moments from the tour?

Liam: Something that’s resonating a lot with me is, for some reason, I’m visually locking on to a lot of people when we play “Blackoak” and they’re singing the lyrics. And they’re really singing, like clenching their fists and swinging their heads back. It’s been amazing to see that and to see that it’s having an impact. You can see that’s not someone just singing along because it’s catchy. They’re singing along because that really means something to them, and that’s something I’ve only noticed since we’ve been out here in the US.

Interview edited for length and clarity. [L]

SEEING DOUBLE: DIRECTOR RYAN COOGLER ON THE DUAL NATURE OF 'SINNERS'

BY KALYN CORRIGAN

No serious fan of the MCU's *Black Panther* movies or the later *Creed* additions to the *Rocky* franchise will be surprised to learn that the renowned filmmaker Ryan Coogler teaming up with his favorite leading man Michael B. Jordan has once again resulted in massive success. In their latest flick *Sinners*, Coogler's masterful storytelling pairs with Jordan's powerful presence onscreen to create what might just be one of the best movies of the year — especially given that this time around, the director's go-to muse is playing not one, but two completely separate starring roles: identical twin brothers Smoke and Stack.

"I have a fear of doppelgangers," director Coogler tells me on a particularly warm day in Los Angeles. "It's a paralyzing fear I have. I'm really sympathetic towards identical twins, but doppelgangers are like my worst fucking nightmare. It's the only phobia that I have."

In the film, the brothers return to their hometown in Clarksdale, Mississippi, during the 1930s Jim Crow era, to escape their troubled past. Unfortunately, they soon discover that an even greater evil is waiting to welcome them back. After serving in World War I and notoriously spending time rubbing elbows with the likes of Al Capone in Chicago, the duo is back with a bag full of cash and their sights set on the same big dream. They're going to run their very own juke joint ("by us, for us" as they advertise to the patrons waiting at the local train station), and tonight is their grand opening.

After purchasing a disabused sawmill from a local white man (who smiles at them with one face while hiding another — one of the film's first showcases of dichotomy), the brothers pick up their little cousin, the guitar-strumming sensation Sammie (in a powerful acting debut by Miles Caton), along with a few old friends and lovers, break out their bootlegged booze, hire shopkeepers Grace (Li Jun Li) and Bow Chow (Yao) to make them a storefront sign, and paint the town red.

For the first full hour or so, *Sinners* is mostly the story of a pair of gangster, bank-robbing, prohibition-breaking brothers, riding high on borrowed time



A behind the scenes look of Ryan Coogler directing "Sinners"

ELI ADÉ/WARNER BROS. PICTURES

and slick talk. While celebrating community, the movie also paints a broad, beautifully complicated picture of the history of religion, and the uncomfortable truths about the Deep South. Then, after a rogue Irish vampire named Remmick (Jack O'Connell) crashes the twins' opening night party with his newly turned band of loyal followers, it becomes a chaotic, bloody, nonstop battle against a siege of soulless creatures trying their best to maneuver their way inside the newly established juke joint.

Although Coogler has always infused his projects with his own unique personality (it's really what makes his various takes on popular media feel so special), *Sinners* marks the first time that the box

office titan has made something entirely original — a bold move for someone who's already proven to be a shoo-in for pre-existing IPs.

"That last *Black Panther* took so many detours that we never would have imagined it taking, and it ended up taking four years, in between all those movies," says Coogler, citing the untimely death of his star Chadwick Boseman who lost his battle with colon cancer in 2020.

"I went into the *Black Panther* universe in 2015, so by the time we were putting *Creed* out, I was on board that first movie. So from 2015 to 2022, I was in that world. I wanted to do something outside of that. I realized that even though I had made all these movies — and I produced some

incredible movies, man, like the *Creed* sequels, and *Judas and the Black Messiah* for Shaka King, and *Space Jam: A New Legacy* — I realized the audience didn't really know me. Like, I hadn't really put myself out there in a way that didn't have a shield of a story that was outside of myself. A true story like Oscar Grant's murder, or the *Rocky* franchise, or the Marvel Cinematic Universe. I realized that each time I put something out, it was in a casing that maybe deflected attention, scrutiny, criticism of me, directly."

Creed's box office sales quadrupled its budget. Coogler's *Black Panther* became the first superhero movie to ever be nominated for Best Picture at the Academy Awards. His films certainly haven't

resembled anything remotely like failure, but if they had, critics could always blame the myriad producers, or the limitations of working within the confines of the House of Mouse, or even just shrug and say the source material was too brittle to breathe new life into for a modern filmmaker. With *Sinners*, the director finally gets to experience working without a safety net, figuratively speaking, for the very first time. “I wanted to be brave,” says Coogler. “I thought it would be cool to use the capital that I had earned, the goodwill of the industry that comes with making movies that make over \$2 billion at the box office, to make something strange. And to get the support to put it out in the multiplex.”

Coogler is also acutely aware that his friends are on the rise, and their time is becoming increasingly valuable. “It was now or never,” he says. “Another decade of franchise filmmaking, people might not be interested in what fifty-year-old me has to say — and my friends might be too busy to come with me and spend six months in a swamp.”

Luckily, everyone was on board for *Sinners*. Shot in Thibodaux, New Orleans, and the surrounding parishes, the director’s fifth time up at bat marks his most personal project to date. “I had this story, kind of inspired by my relationship with my uncle,” Coogler recalls. “Like a story that’s as weird as I am.” Made in loving memory of his late Uncle James, a man whose spirit Coogler feels he can conjure when he listens to the Delta Mississippi blues, the picture is imbued with both familial love and the director’s adoration of genre film.

“Obviously, I wasn’t alive in 1932, but I had cousins that were really cool that I would get limited access to, and I remember seeing them do crazy shit,” smiles Coogler. “But I think that’s like a human experience. I got a filmmaker friend of mine named Sheldon Candis, and he made a film called *Luv* back in 2012, which is essentially like *Training Day*, but it’s a kid with his gangster uncle played by Common. And I remember talking to him about that, I was like, ‘Yo, bro, I had days like that with my cousin,’ and learning that that was a thing. People all had these experiences. So, to have those family members that live on the edge, and you spend fleeting time with them, and it makes memories that you’ll never forget.” He adds with a laugh, “Should you survive the encounters, you know what I mean?”

Much akin to the protagonists in his stories, Coogler’s platform comes with a cost. New levels bring new devils, and as someone who is fiercely loyal to his loved ones, it’s understandable that the director might fear letting the right one in.

“One of my worst nightmares I ever



A behind the scenes look of Ryan Coogler directing “Sinners”

ELI ADÉ/WARNER BROS. PICTURES



had — it transcended nightmare to night terror — was I imagined Zinzi, as like a shadow creature that was trying to kill me,” Coogler visibly shudders as he recounts the horrific dream about his wife and business partner. “The idea of the fact that characters in this movie turn, and they show back up presenting as themselves, but they also are different now — it gives me the willies. Getting a chance to play all my nightmares in cinema and have fun doing it, was really cathartic.”

During one of the earlier scenes in *Black Panther*, Letitia Wright’s Shuri shows her older brother some of the scientific improvements that she’s made to his costume in Wakanda. When T’Challa

(Boseman) enters the room, there are two Panther suits stationed on separate mannequins, signaling an homage to the superhero that fans have always known and loved from the comics, as well as the new and improved version of the masked Avenger in Coogler’s updated interpretation.

Similarly, Coogler’s take on the classic Rocky Balboa story involves Adonis Creed (Jordan), the next in line for the Light Heavyweight Title, and an aging Rocky (played by the man himself, Sylvester Stallone), who takes the young boxer under his wing and trains him, thereby handing over the torch, both literally and figuratively.

If anything, the concept of having a literal set of doubles as the leads in Coogler’s latest project (who Coogler always knew would both be played by Jordan, because he “knew the twins would be identical, and that would be a defining characteristic of these guys, and I was always going to go to Mike for that,”) at this point, just feels par for the course.

“I grew up with identical twin aunts,” Coogler points out, “And they’re kinda like local celebrities. They live next door to each other, and I could always tell them apart. One’s my godmother and one’s just my aunt. And just like how they hold their face and their energy, I can tell which one walked into the room. But they’re also crazy similar, and they are obsessed with each other, for good and for bad.”

Jordan provides a similar distinction in his depiction of the twins Smoke and Stack. When he carries himself as the blue-clad Smoke, he’s a little quieter, a little more grounded. When he’s Stack, he’s sizzling hot in red, highlighting his more charismatic and talkative nature. “I had hired twin consultants for the movie, two identical twin brothers, Noah and Logan Miller, who are filmmakers, that worked with me and worked with Mike on the psychology that comes with having an identical twin in your life,” remembers Coogler.

The filmmaker also called up his pal Christopher Nolan for some advice on directing one actor to play two roles, and how the symbiotic relationship between twins shapes “how they see and interact with the world, and the natural things that come with the territory of being born with that condition.”

Although the motif of patriarchal pressure that permeates much of Coogler's repertoire is still very much present here, this time, it's not so straightforward. In his previous projects, his protagonists' arcs typically involved the fight to live up to their father's impeccable legacy, like T'Challa in *Black Panther*, or Adonis in *Creed*. Following this pattern, one would assume that Sammie, the son of a Preacher, would be front and center in *Sinners*. But Coogler, finally flying free without the restraints of a franchise weighing him down, is done playing by the rules. This time, he's concerned with more complicated characters, like Smoke and Stack.

"Smoke and Stack are more of that idea turned on its head, and these guys were more cursed by their father," says the director. "Their father was a directly tormenting figure for them, and somebody who's a part of their legend. I imagine these guys as Cain and Abel, if Cain and Abel killed Adam, instead of each other." Eventually, their real names are revealed as Elijah and Elias, both meaning "My God is near."

"I wanted the film to come to work as an African fable, too. In West African culture, like all continental African culture, there's an obsession with lineage, and the task of the son to do what the father does. If your father wasn't a griot, you can't be a griot. If your father was a tailor, then that's what you are. You can't be a doctor. Like this idea of, the twins' father was evil. And them knowing that, in some way, it's sealing their fate. I was very obsessed with it. And the dynamic that happens in neighborhoods that deny resources and options, that happens when elders realize that a young person might have the gifts and the tools to get that way out of it. How a neighborhood can rally around a person like that, and advise them and protect them. I was obsessed with all of these things while working on the film."

Inspired by the likes of Rod Serling's *The Twilight Zone*, John Carpenter's *The Thing* and *Assault on Precinct 13*, and Robert Rodriguez's *The Faculty*, Coogler's actually been wanting to make his own horror movie for a very long time. But out of all of the mythological beings that go bump in the night, why would the filmmaker choose vampires for his first foray into the genre? "I think it's the humanity aspect of it, and how sophisticated of a supernatural monster they are," says Coogler. "There's a line in the movie where it's like, 'Vampires are the worst kind,' and that was my own personal feeling. I think anybody who's a horror fan, they know, the vampire is the scariest thing."

Themes of being pulled in two different directions, and searching for a sense of belonging are ever present in Coogler's



ELI ADÉ/WARNER BROS. PICTURES



work, but the notion of a dual nature is especially realized in his take on vampire lore. "To imagine someone becoming something else, but still looking like themselves, and still having their cunning and their memories. It would be impossible to conquer that, I think. And for me, it was like pitting these people up against the fucking impossible. Having them stare at the impossible right in the fucking face. And having an ability to seduce. No other supernatural creature is associated with the art of seduction like the vampire. It is a prerequisite for them to be sexy. A prerequisite for them to be cool and fashionable."

He adds, "I didn't get the chance to talk about this a lot, but while I was writing the script, he has his song, you know, 'I want you, but I want you to want me too.' There's something about that that was like, oh, that's Remmick. That's these vampires. They want to be wanted. Like, it's not enough for them to hold you

down and bite your neck. They want you to offer your neck to them in free will. And it made me think about, once again, the Robert Johnson legend [the bluesman who sold his soul to the devil in exchange for musical genius]. The devil at the crossroads, who's offering this deal that you have to, of clear mind, accept. It made me really excited about them as an adversary."

The power of these creatures is revealed slowly at first, in little displays of power. A vampire levitates above the ground for a few seconds before the camera cuts away. Nocturnal eyes glow in the moonlight like gators in a misty swamp, locking onto their prey.

"What was crazy was there were gators watching us film all those scenes," says Coogler. "Man, it was a river right there, and the gators would come out and watch us shoot. It was really, really cool, but also really fucking unnerving. To have actors in the water, and have the

wranglers. We had a barrier where they couldn't come across, but because we had so many lights, and there was so much activity, they would come by and watch. It was madness."

To achieve the desired look, Coogler hired special makeup and effects artist Mike Fontane, whose work he admired in Jeremy Saulnier's *Green Room*, along with makeup designer Sian Richards, who became friends with the director after working with the crew on *Black Panther*.

"We went at their eyes to feel it," Coogler says about nailing down the look of his vampires. "The effect is called *tapetum lucidum*. And we had incredible makeup artists on this film. Sian worked with Chadwick, rest in peace, that's how we met. But she's brilliant, and Ken Diaz, who was our makeup department head, hired a woman who developed the *tapetum lucidum* contacts that we put into the actors' eyes. They completely blinded them, but it got the effect that we were looking for: that apex predator feel, but also, with a supernatural element."

Funnily enough, one of his star Jordan's biggest takeaways from working on his very first horror movie was how much he loathes being covered in fake blood. "He hates the feeling of being sticky," Coogler says with a grin. "My wife, my producer, actually pulled me to the side. We had to have a big meeting about it because he didn't want to tell me. But he completely despised the sensation of having that fake blood, and obviously, he's covered it in the movie. So he was constantly having to navigate it."

After working together on various projects for over a decade, there's little that the duo doesn't know about each other. Gaining this new insight into his friend and collaborator, and seeing another side of him, after all these years, was certainly a surprise. Admittedly, it was also an amusing one to boot. "It got to the point for some of those scenes, man, like I had to have a spray bottle, and hold it in my hand, so that as soon as I cut the camera, I'd come in and spray him down, so he didn't have that sticky sensation."

Jokes aside, the filmmaker believes in establishing a certain level of respect for everyone on his film sets, and he does everything in his power to make every single person involved feel comfortable and at ease. "I learned that I don't like that sensation either," defends Coogler. "Like, I don't eat oranges because I don't like feeling sticky after I peel an orange. And what Mike was describing to me is that it's like the feeling of having the orange residue all over your whole body. So, I didn't know he was a sensation guy, but he really struggled with that. He would be like, totally freaking out."

Music is a massive part of *Sinners*. This movie doesn't just play, it pulsates.

Watching the film is a visceral experience, like a wave washing over you. It's so physical, and tangible and powerful and epic. Ludwig Göransson's score quite literally knocks you back in your seat.

"Ludwig has become one of the most important friends in my life, and this score is like an incredible gift," reflects Coogler. "I think it's the most incredible score he's ever done for me. I hear his love for his family, you know, his love for me, his love for his kids, his wife. I hear all that in his score, clear as day. I would have sessions where I would have conversations with musicians, and I'll tell them what the characters are going through, what the story is, and they'll say, 'I got it.' And then go into the booth and then lay down something far deeper than anything I could imagine. I mean, it's the most instantly timeless score I've ever been involved with. But it is overwhelming. It is one of those things, when it's done, you feel like it happened to you."

When Remmick, the main antagonist of the film, turns people into vampires, he doesn't just steal their souls. "I want your music and I want your stories," he tells Smoke at one point, grinning with a mouth full of blood, and it's simultaneously fascinating to read *Sinners* as Coogler reflecting on the culture of music, and the ways in which privileged parties have benefitted throughout time from sampling highly talented but extremely marginalized artists.

"Somewhere along this journey, man, I realized that grunge music was just blues played by white dudes from Seattle in the nineties," laughs Coogler. "The muscle memory of racism demands that we categorize everything anybody ever creates in that lens, in this country. It's just because of what the people looked like. I

was fascinated by the fact that Elvis could play a blues song. The Rolling Stones can play blues music, and tell everybody, 'Hey, man, we named ourselves after this blues artist. This is what we're doing.' And the industry says, 'No, it's actually this.'"

"So for me, it's characters that look different but are singing the same things. When Remmick's musical scene happens, it's him and two other white vampires. It's sixty black people singing that. You know what I mean? What is that? What is that music now? And it was very important to me that the vampires didn't just take. They also gave what they had too, which is beautiful. It's beautiful music. Me, as a Black man from the United States, I hear Irish folk music, bro, and I cry. I recognize the irony in it, and I recognize the sadness in it, but also, the unbreakable desire to affirm humanity in that, in the face of vast indignities. Is that

not blues music? That's a question mark. Because it comes from different parts of the world, is that not still what it is? I ask myself these things. And the film was from that vantage point, I would say."

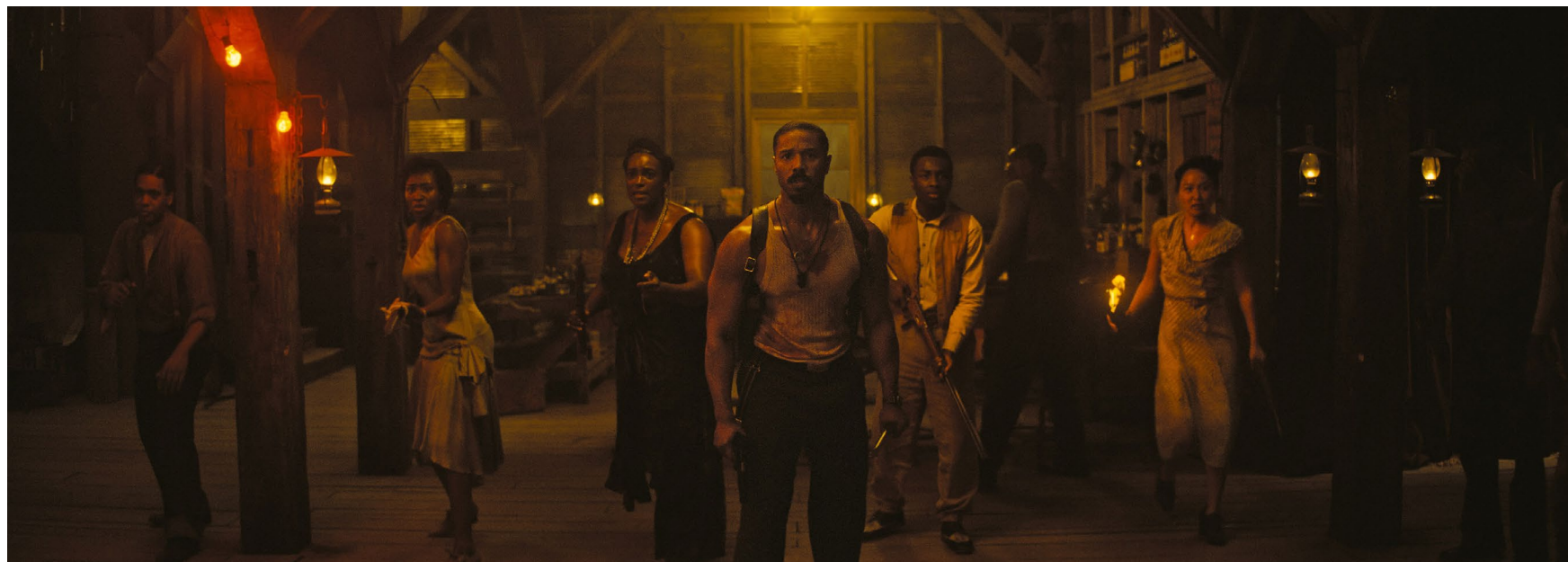
Aside from sparking an important and much needed discussion, *Sinners*, at its core, is also just a real banger of a horror movie. Once again, Coogler's brilliance lies in his duality. His ability to deliver crucial commentary on culture in America, and at the same time, also just give us a piece of cinema that's cool as hell. Thanks to filmmakers like Coogler, a Black man directing a Black lead in a horror movie is far less radical now than it was a decade ago, but it's still nice to see him blowing up box offices across the globe. This idea rings especially true once you consider the fact that the director negotiated his contract so that in 25 years, the rights to the film will completely revert back to Coogler, giving

him full ownership over his own movie. Coogler's characters point out what's been stolen from his culture, and as the director, he's making a point to take it back.

"I saw *One of Them Days*, and I thought a lot about how much I missed films like *Friday*," he says, "But how different and potent it felt. One of my favorite films I've seen in recent years was a film called *Decision to Leave* by Director Park Chan-wook. I just loved how that movie played with all of my expectations, and I didn't know where it was going, ever." Still, at the end of the day, director Coogler simply hopes that more fans will flock to the cinema. "I just want to see more movies in the theaters, you know I mean? I love that feeling of movie scores happening to me. Something happening to me. Just being blown back in my seat by the audacity of filmmaking. I love that experience. I'm addicted to it." 📺



ELI ADÉ/WARNER BROS. PICTURES

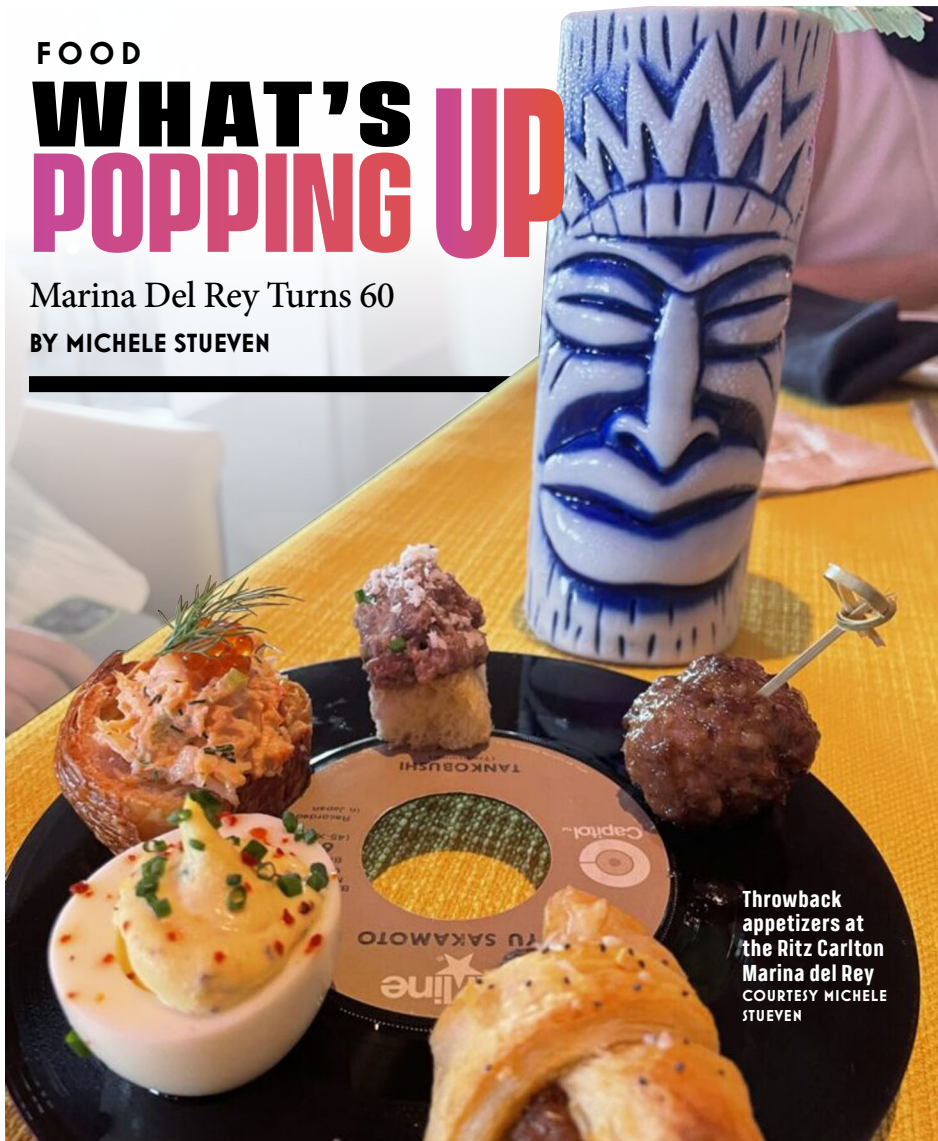


FOOD

WHAT'S POPPING UP

Marina Del Rey Turns 60

BY MICHELE STUEVEN



Throwback appetizers at the Ritz Carlton Marina del Rey
COURTESY MICHELE STUEVEN



COURTESY MARINA DEL REY HISTORICAL SOCIETY



1965 Cocktails

COURTESY RITZ CARLTON MARINA DEL REY

The Shoshone and Gabrielino/Tongva Indians were the region's original inhabitants, and today Marina del Rey, which means "Marina of the King," is the largest man-made marina in the United States, with almost 5,000 boat slips spanning 800 acres, with half of that area underwater.

During the Spanish and Mexican eras in the 1500s, the area became part of Rancho La Ballona, which was used mainly for cattle ranching. After 1848, the land was sold off, and by the late 1800s to early 1900s, it was primarily used for farming barley and lima beans.

Originally wetlands, the area underwent significant dredging by creating a breakwater to protect the harbor from strong wave action. The harbor is the result of a successful Army Corps of Engineers project, funded and planned cooperatively by the federal government, Los Angeles County, and private developers.

In 1963, pioneering engineer Valeria

Lincoln was responsible for the creation of the harbor. While she performed all the mathematical work, because she was a woman, she wasn't allowed on the job site. She was the first woman assigned to the US Army Corps of Engineers' Los Angeles District Office, where she wrote the engineering specifications for Marina del Rey. All her work was based solely on design plans and documents that landed on her desk, as she was restricted from visiting the site.

Marina del Rey officially opened on April 10, 1965. The project, which cost about \$36.25 million, was the largest of its kind in the world. Early car races, sometimes featuring Barney Oldfield, ran from Playa del Rey to Venice along a roadway on the Marina peninsula, known as Speedway, which runs parallel to the boardwalk and was made famous in Orson Welles' film noir classic, *A Touch of Evil*.

To celebrate the 60th anniversary, local businesses are offering specials for the month of April including vintage

tiki cocktails and 60's appetizers at The Ritz-Carlton, Marina del Rey like California concord grape jelly meatballs, truffled deviled eggs, mini rock lobster rolls and pigs in a blanket.

Special \$60 prix-fixe menus are available at Tony P's, Marina del Rey Hotel's Salt, and Brizo Bar & Restaurant. City Cruises is celebrating with a \$60 discount on dining cruises for parties of two. Use promo code: **MDR60** (not valid for Easter dining cruise). While onboard, enjoy their two-drink anniversary special for just \$19.65. And the oldest restaurant still operating in the Marina since 1969, *The Warehouse*, offers a 10% local discount if you live in Marina Del Rey, Venice, Santa Monica, Playa Del Rey, or Playa Vista, just present a current ID with proof of address.

There are also Discounts and offers from Marina del Rey Boat Rentals, The Ultimate Escape Room, and Naos Yacht's sailing classes and membership. For more information, visit mdr60.com

LAWEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Business Financial Consultant. Req'd: MA Degree in Finance, Bus. Analytics or related. Mail Resume: Lee and Lee, CPAs, A Professional Corporation. 3600 Wilshire Blvd. Ste 1710, Los Angeles, CA 90010.

Nutrasumma, Inc. seeks a **Senior Digital Marketing Specialist** (City of Industry, CA). Master's in communication mgmt, mktg, or closely related field. Familiarity w/ market research & public relations. Proficient in SPSS & MS Office Word, Excel, & PowerPoint. X'Int organizational & teamwork skills. Email resume to dilly.yz@nutrasumma.com; 1315 John Reed Court, City of Industry, CA 91745. \$67,413.00/Yr.

Oriental World Express LLC seeks a **Risk Analyst** (City of Industry, CA.) Master's in Enterprise Risk Mgmt or other related major; Proficiency in QuickBooks, MS Excel, Office Word, & SQL; In-depth knowl of risk analysis & mgmt principles; X'Int comm, interpersonal, & analytical skills. Email resume to yilisha.lu@laverne.edu or mail to 17823 Collina Rd City of Industry, CA 91748. \$92,706/yr.

Staff Software Engineer. Pictrace, Inc. - Create meaningful analytics & reporting capabilities. HQ: Glendale, CA. Remote position - must reside in PST time zone. \$180K to \$200K/year. Send resume to careers@pictrace.com & incl ref #SSE-VM in subj line.

Project Engineer - Solar/ESS. Req'd: Bachelor's in Arch Engrg, Civil Engrg, or reldt + 5 yrs exp as Arch Engr or reldt. \$131,040/yr. Res: Electri-Tech Services, Inc. 19481 San Jose Ave., City of Industry, CA 91748.